

CULTURAL FEAST

Art Work and Calligraphy Exhibition

Organiser: Bangladesh Shilpakala Academy and Embassy of The Islamic Republic of Iran
Venue: National Art Gallery, Bangladesh Shilpakala Academy, Dhaka

Date: January 8-17

Time: 11:00pm-7:00pm

Book Launch

Authors: Australian Poet Manfred Chobot and Bangladeshi Poet Aminur Rahman

Venue: BRAC Centre INN, Mohakhali, Dhaka

Date: January 13

Time: 6:30pm

Film Screening

Organiser: Rainbow Film Society
January 10

4:00pm Shei Rater Kotha Bolte Eshechhi

4:45pm Arunudoyer Agnisakhi

Venue: Sufia Kamal Auditorium, Bangladesh National Museum

Documentary Screening

Screening of 16 documentaries on fine arts and artists produced by Bengal Foundation

Organiser: Bengal Foundation
Venue: Chittagong Theatre Institute, CK Dey Road, Chittagong

January 12

10am onwards

A Landscape Painter: A documentary on Qayum Choudhury

Shilpi Murtaja Baser: Shilpi

Onnesha Ponchhano Bochhor

Smitir Thikana: A documentary on Rafiq Nabi

4:30pm onwards

Through the Other Window

This Journey is My Pleasure: A documentary on Hashem Khan

Hamiduzzaman Khan: An Indigenous Minimalist

6pm

Discussion: Swadhinota Uttar Kaley Bangladeshi Chitrokoala

January 13

10am onwards

Art Junction

An Allegory of Self-exploration: A documentary on Nazlee Laila Mansur

Serenade of Rain: A documentary on the artist Kazi Ghiasuddin

12pm onwards

Introspection: A documentary on Sowparn Choudhury

Sudurer Pathik: A documentary on Rokeya Sultana

Excavating Time: A documentary on Dilara Begum Jolly

4:30pm onwards

A French April in Dhaka

Jol Godhuli: A documentary on Farida Zaman

Man Returns to the Grave from Where He Comes: A video fantasy

6pm

Discussion: Documentaries produced by Bengal Foundation.

Film & Video

Title: CONSTANTLY IN MOTION STÄNDIG IN BEWEGUNG

Trends in Experimental Film and Video in Germany 1994-2004

Organiser: Goethe-Institut Bangladesh

In association with: Dhaka University Film Society

Venue: Goethe-Institut Bangladesh, House 10, Road 9 (new), Dhanmondi.

A return to the cultural arena

In conversation with Mojibur Rahman Dilu



Mojibur Rahman Dilu

AHSAN HABIB

"It is a miracle that I could make a comeback and work again," says Mojibur Rahman Dilu, well-known actor-director and valiant freedom fighter on his return to TV with direction of the tele-film *Palot Olot*. He had been laid low by a rare viral disease (Guillain-Barre Syndrome) in June 2005 in Kolkata while on a cultural assignment.

"It is remarkable that I recovered and could finish an entire play all by myself," says a grateful Dilu, who believes that strong will power made it possible for him to stage a return to the cultural scene. In his words, "The tele-film was a much-needed

boost for me to regain confidence that I could still work and produce technically sound projects." He has also scripted some plays that are waiting to be produced.

Dilu is currently the coordinator of the cultural organisation Tonatuni. The organisation is dedicated to children's programmes.

Dilu has worked for different theatre troupes over the years. He currently works with Dhaka Drama. He has adapted, directed and acted in several stage plays. Among the plays, *Ami Gada Bolchi*, *Jonork Rangosha*, *Nara Ronger Dinguli*, *Babu Khela Dekhe Jan* and *Bhanga Manusher Pal* received plaudits from both critics and the audience.

Dilu gained popularity for making

the character Malu in drama series *Shangsaptok*, memorable. He became a household figure through *Shomoy Ashomoy*, *Tothapi*, *Laal Mati Kalo Dhoya* and other TV plays.

Dilu has also acted in alternative films. He played a significant role in *Agami*, the first alternative film in Bangladesh. He was also a major cast member in *Chittagong: Dernière escapade* (1999), directed by Léon Descluzeaux. It was the first western film ever to be shot in Bangladesh.

He expresses his gratitude to the cultural activists and freedom fighters who jointly extended support for his treatment. "I must mention Mahabubur Rahman Jainal, the managing director of Tonatuni; Sharu Benarjee and Horolai Ka of Shomoloy, India among others," added Dilu.

Dilu is eager to return to the stage. As physical fitness is important in stage acting, he hopes to make his comeback to the stage as a director hopefully in February this year. On his upcoming endeavours, Dilu says, "I have several future plans and suffice to say I'm working on creative media. All that I'm working on at the moment is for the television. In a way, I have come full circle back to that position I was before the ailment."

It's needless to say that he needs technical assistance and encouragement from everyone to stand tall again.

Exhibition of Henry Moore prints begins in Chittagong today

DWAIPAYAN BARUA, Chittagong

A week-long prints exhibition of one of the most celebrated sculptors of the 20th century, Henry Moore, begins in the port city today.

Eminent social scientist and Vice Chancellor (VC) of Chittagong Premier University Professor Anupam Sen is scheduled to inaugurate the exhibition at Chittagong Government Arts College gallery at 5:00pm.

Renowned artist Qayyum Chowdhury and art critic Professor Abul Mansoor will be present as special guests in the ceremony.

Twenty-six original lithograph prints of Henry Moore will be featured in the exhibition jointly organised by Bengal Gallery of Fine Arts and British Council.

Organisers at a press conference on Wednesday hoped that the exhibition would offer the art lovers of the port city a chance to view some of Moore's finest lithographs. Moore is one of the best-known British artists, who was born in 1898 in Castleford, a small industrial town in Yorkshire.

The prints for the exhibition have been selected from over 200 prints that the artist gave to the British Council Collection in 1984 to mark the 50th anniversary of its founding.

The selection comprises 25 framed prints drawn from seven distinct portfolios or groups of prints produced between 1951 and 1984, including Moore's first portfolio *Promethee* (1951), an illustration to Andre Gide's translation of Goethe's *Prometheus*, and illustration for poem by WH Auden (1974).

The exhibition will remain open till January 17.

TV Watch

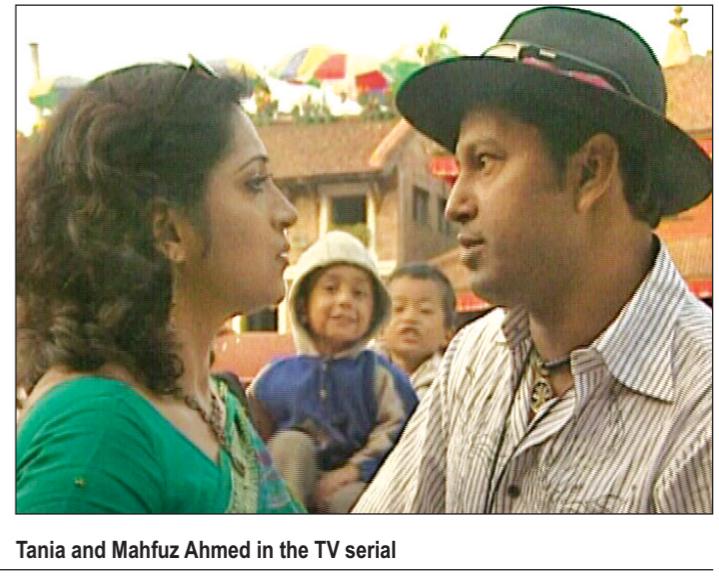
'Dash Diner Ghotona' on Channel 1

CULTURAL CORRESPONDENT

Channel 1 is currently airing Emdadul Haque Milon's new drama serial *Dash Diner Ghotona*. The second of the 10-episode serial will be aired tonight at 9:00pm. The play is yet another typical Milon piece on familial and relationship issues.

Lies and intrigues dominate the story of the play. A man chalks out schemes to materialise a romantic relationship with his sister-in-law. In the course he even goes to the length of hiring a man to seduce his wife.

The play features Tarin, Mahfuz Ahmed, Tania Ahmed, Nader Chowdhury, Maznum Mizan and Dihan. The play is directed by Bipul Rainan. The serial is shot in Nepal.



Tania and Mahfuz Ahmed in the TV serial

Event

'Ranjuni' staged in Khagrachhari

OUR CORRESPONDENT, Khagrachhari

Khagrachhari Theatre staged a play recently at the Zilla Shilpakala Academy in the district to celebrate the Eid reunion. The first session of the celebration was



PHOTO: STAR

the play and in the second session people exchanged greetings for Eid as well as New Year.

The play titled *Ranjuni*, a Chakma word, which means rainbow was staged on January 8. Written by MA Murtaza Palash,

president of Khagrachhari Theatre, *Ranjuni* depicts the customs and heritage of the indigenous people of Chittagong Hill Tracts. It homed in on their lives, songs, environment, emotions and relationships. The Chakma song *Gabjee je beriya mo gorun sebathy* and more won appreciation.

In another part of the play, the focus was on the true story and contribution of Captain Abtabul Kader, who sacrificed his life during the Liberation War. A valiant son of Khagrachhari region, Kader took up cudgels for its inhabitants. He fought against the Pakistan Army at Ramgour, Matiranga, Tabalchhari, Mohalchhari, Guimara and Sadar upazila.

Ranjuni also displayed the ruthless Pakistani Army's evil tactics to oppress the people of the region. The play was staged by local artistes and won hearty applause from the audience.

ALL TIME GREATS

Andrei Tarkovsky: Russian brilliance

Film critics rate Andrei Tarkovsky (April 4, 1932-December 29, 1986) as the most famous Russian filmmaker since Eisenstein. Says one article, "His visionary approach to cinematic time and space, as well as his commitment to cinema as poetry, mark his oeuvre as one of the defining moments in the development of the modern film."

Although he made only eight feature films as a director, each one is distinctive in its thematic ambition and formal boldness.

Born in 1932 in Zavzhe in what is now Belarus, he was the son of noted poet Arseni Tarkovsky and actress Maria Ivanovna. His parents divorced when he was a child. His father's poetry features in *Mirror*, *Stalker* and *Nostalgia* (1983), while his mother's image appears in *Mirror*.

Tarkovsky studied Arabic at the Moscow Institute of Oriental Languages between 1951 and 1954 and geology in Siberia. Subsequently he went on to enrol in the famous VGIK Moscow film school in 1959. Under the instruction of teacher Mikhail Romm, he worked on a short piece for television titled *There will be no leave today* (1959). His prize-winning graduation short film, *The steamroller and the violin* (1960) was written in collaboration with upcoming director Andrei Mikhalkov-Konchalovsky, who also went on to work on the *Andrei Rublev* script.

Tarkovsky's first feature film was *Ivan's childhood* (1962), an adaptation of a war story by

Vladimir. The film hinges on the lost childhood of an orphaned 12-year-old scout whose early days are invoked in a dazzling series of dream sequences. One of filmdom's greatest war



movies, *Ivan's Childhood* won plaudits in the West and earned the director a Golden Lion award at Venice.

Tarkovsky had a unique approach to

filmmaking. As he pointed out in his book of film theory, *Sculpting in time* (1987), cinema's capacity for capturing time was its most important feature. He favoured long takes that allowed the time flowing through an individual shot to take effect on an audience.

Andrei Rublev was a first in the sense that it marked the first time Tarkovsky juxtaposed colour and black and white film stock, a method that he was to continue and refine through the rest of his work.

In the early 1980s, Tarkovsky left Russia permanently. The remainder of his life was marked by a constant struggle with the Soviet authorities to allow his family, particularly his young son, to join him. After a break, his filmmaking began again in Italy where he followed up the television documentary *Tempo di viaggio* (1983) with his most accomplished film since *Mirror*, titled *Nostalgia*, written in tandem with renowned screenwriter Tonino Guerra.

By the time that Tarkovsky began work on his next and final film, *The sacrifice*, he knew that he was seriously ill with cancer. A Swedish production, this film was an allegory of a self-sacrifice in which the protagonist gives up everything he holds dear to avert a nuclear catastrophe.

Tarkovsky died in 1986 and is buried in Paris. His legacy lives on as has a large fan following even today.

Compiled by Cultural Correspondent

PHOTO: STAR

ALL TIME GREATS

Andrei Tarkovsky

1932-1986

1962-1986

1962-1986

1962-1986

1962-1986

1962-1986

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